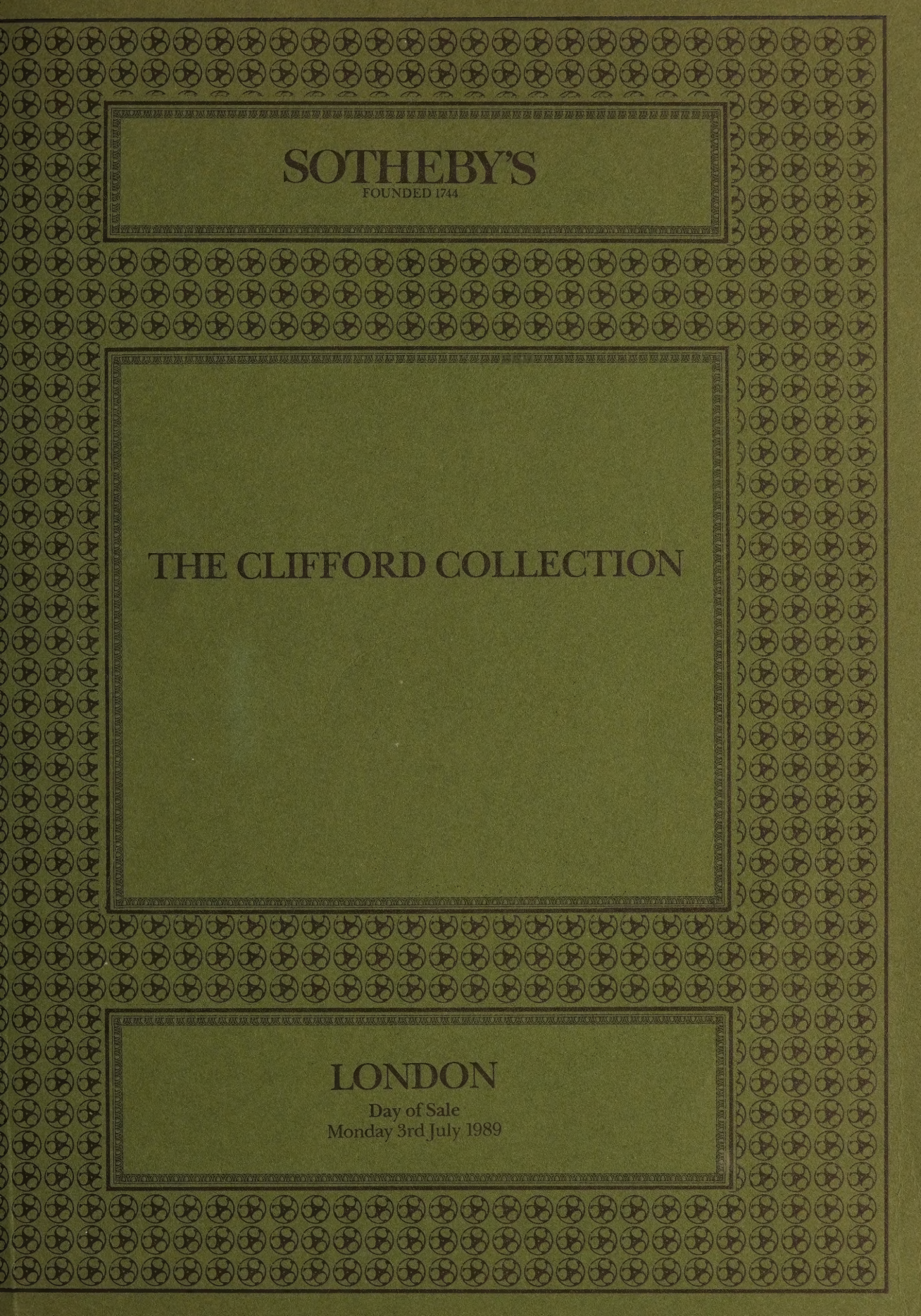




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10 Dimensions of drawings are given in millimetres, height before width.



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The ceiling of the Sala delle Guardie, Villa Farnese, Caprarola (see lot 43)

INTRODUCTION



Timothy Clifford, now Director of the National Galleries of Scotland, started to collect drawings in 1961 as a 15-year old schoolboy, buying a 17th century Flemish gouache of *Narcissus* for 7/6d; he effectively halted in 1975, every sheet within these pages having been acquired on the princely resources of a Courtauld Institute undergraduate and, after 1968, on the purse available to an Assistant Keeper at Manchester and at the V. & A., the whole enhanced by small loans from his father and fiancée.

The range of what follows is a reminder of the land of opportunity that still lay before the discerning collector of Italian Old Master drawings in the 1960's. Clifford's search was not for Quattrocento drawings (too dear, too few and not often of surpassing quality) nor for the handful of recognised 16th century masterpieces as had survived the picking over of eminent English collectors from Woodburn, Lawrence, Otley and Payne Knight to Sir Karl Parker across 150 years. Nor could he afford to buy 'names'. He was constrained to look for quality where it lay unnoticed and unsuspected. The drawings now on sale were bought, in large part, with attributions different from those they now bear and must have cost him (altogether) very little. Yet many beauties lurk among them.

Clifford got going, aged 16, with the inestimable support of Jim Byam Shaw of Colnaghi's and with the purchase, funded by a paternal loan, of the remaining drawings and engravings of the Victorian artist W.F. Yeames. His taste was formed by visits to formidable collectors of the day (Leonard Duke, the Miss Barlows, Dennis Oppé, Michael Ingram and Sir Edmund Bacon prime among them), by a year's immersion in Italy in palaces, churches and galleries and by the encouragement, in Courtauld days, of A.E. Popham and Sir Brinsley Ford.

Necessarily, however, a collector of modest means could happen on treasures only amid uncertainty; Clifford was thus pointed to the less closely scrutinised fields of Florentine and Roman Mannerism and in these areas made most of his best 'discoveries'. By inclination he was attracted to that graceful and refined finish to Mannerist drawing, to its uninterest in simple naturalism, the qualities which had so discouraged generations of collectors:

PAINTER: It is a pretty mocking of the life.
 Here is a touch, Is't good?

POET: I will say of it
 It tutors nature.
 (Shakespeare, *Timon of Athens*)

Public taste in the 1960's was hardly set against Mannerism with that fury which led Sir Thomas Lawrence to assault the Florentines for 'learned distortion, apathy and falsehood', but Clifford still enjoyed that happiest advantage on the art market, collecting in the face of fashion yet buying what he wanted.

His successes point to the remarkable quantity of fine Mannerist drawings that survived in private hands, unwanted by collectors who still sought from Italy the madonnas, saints and simplicities of the Age of Faith before the stylised masterpieces of the Cinquecento. It seems hard to comprehend now, but prices over £2,000 were still uncommon in the 1960's for important drawings from the 16th century Northern Italian masters, no doubt because 'disegno' as preached by Vasari was still too self-conscious and sophisticated for taste outside the art schools. Not, luckily, for Clifford: what seemed painting of the lily, perfume thrown on violets or the gilding of refined gold to others, 'wasteful and ridiculous excess' as Salisbury complained to King John, was for him (as we all now see) a source of special beauty.

If, then, within the Mannerist field, one looks for the animating principle behind the Clifford collection (beyond its anxiety to acquire a fine sheet from as many distinguished hands as possible), asks what made him choose this rather than that, the answer is 'enlightened opportunism'.

Aided by a connoisseur's eye, some shrewd guesswork, the tutoring of Professors Blunt, Kitson, Shearman and Hirst at the Courtauld and the suggestiveness of scholars from Sir John Pope-Hennessy to Count Antoine Seilern, he spent his limited resources on quality which lurked unseen.

By the time of the Courtauld's 1968 loan exhibition of Old Master Drawings in the Student Common Room, the 21-year old Clifford was showing a lovely head by Bronzino (lot 6 in this sale, picked up as 'Northern School after the Antique' in Seligman's Bookshop), the lyrical Primaticcio *Bacchus in a Niche* (here lot 15) attributed in London in 1965 to 'anonymous'. Another, attributed to Moreelse *Justice Triumphant over the Seven Vices* (lot 28) as a 'Guercino'.

Scholarship in Italian drawing, as hardly needs be remarked, has dramatically advanced in the two decades since Clifford put together this collection. Where we were in 1968, however, can hardly be better dramatised than by remembering the national confusion over whether the National Gallery's panel of *The Holy Family*, a find at a country auction house, was in fact by Duccio or by a follower a century later.

Most of the Clifford acquisitions came through dealers. A notable supplier for this collection was Hans Calmann; others were Yvonne Ffrench, Wynne Jeudwine, Alastair Mathews, Christopher Powney, Peter Claas, J.P. Hardy, Alfred Brod and Giorgio Neerman. Brian Sewell then supervised drawings at Christie's and Richard Day at Sotheby's.

In 1969 Clifford, then Assistant Keeper of Paintings at Manchester City Art Galleries, was able to lend four sheets to the celebrated Edinburgh Festival exhibition of *Italian 16th Century Drawings from Private Collections*. The Bronzino *Head* reappeared with a Battista Franco and two sheets by Francesco Salviati (one of which is lot 12 in this catalogue), the Bronzino, later to be reinforced by the remarkable rarity of the Vasari study for the Eleanora rooms in the Palazzo Vecchio (lot 20), pointing to Clifford's developing interest in the architectural glorification of Florence, 1537-70, as a collecting theme.

Some of the best drawings here illustrate the lengths to which Cosimo de' Medici went after 1540 to revive some Quattrocento glamour for the weakened Florentine republic. Abandoning the Medici-Riccardi palazzo for the *Signoria* in 1539, he employed Bronzino, Salviati and Vasari to decorate it, the lavish salons being thrown open to the admiring gaze of the populace on state occasions like the Cosimo/Eleanora wedding and the baptism of their child in 1541.

Away from Florence, among fine architectural drawings, Clifford happened on one of the two known sheets by Giovanni Antinori (fl.1565-66), both relating to the Palazzo Farnese at Caprarola, this one the ceiling design for the entrance hall, the *Sala delle Guardie* (lot 43). Here too is Salviati in the Chapel of S. Maria dell'Anima, Rome (lot 12), Perino del Vaga in Castel Sant'Angelo and the Palazzo Melchiorre Baldassini, Rome (lots 32 and 10). Tibaldi in the Escorial Cloister and Anselmi in S. Giovanni Evangelista, Parma (lots 25 and 14) - all points of pilgrimage to English *milords* on the Grand Tour.

Timothy and Jane Clifford have always tried to keep this collection together but with a family to support on a museum salary, this has not been easy.

Were the collection now complete it would include the superb 1516 *Head of a Bearded Saint* by Hans Baldung Grien, now in the National Gallery of Art in Washington, the sale of which financed the purchase of a home in London (the present sale occurs to fund a residence for the Director of the National Galleries of Scotland). Gone, too, is a magnificent double-sided sheet by Parmigianino of an *Adoration of the Shepherds* and a *Group of Playing Putti* bought by the late Baron Hatvany, Parmigianino's *Minerva Drawing her Sword from its Scabbard*, identified by Clifford as a study for the statuette in the portrait of *Count San Secondo*, circa 1533-35, now at Madrid, a fascinating large compositional study with an early idea for *The Last Judgment* in the Sistine Chapel and drawings by Camillo Boccaccino and the studio of Malosso (the latter now in the Metropolitan Museum, New York).

There was also a double-sheet of studies by Aurelio Lomi (now in the Institut Néerlandais, Paris) and a handsome pen and wash drawing on blue paper by Cavaliere d'Arpino for an early fresco in S. Silvestro al Quirinale. Drawings by Pompeo Morganti da Fano, Giulio Romano, Salviati and Roncalli were auctioned at Sotheby's, New York, 13 January 1988 as lots 76, 83, 89, 98.

What remains for sale in this catalogue is, nonetheless, a remarkable group of 'discoveries', many of them now demonstrated as studies for documented paintings and frescoes, and all of them sadly parted with.

Godfrey Barker,
Arts Columnist,
The Daily Telegraph.

All the drawings bear the Clifford Collection mark.



The Clifford Collection

MONDAY 3RD JULY 1989 AT 10.30 AM

All lots are offered subject to the Conditions of Business in the back of this catalogue and to reserves



1 Attributed to Giovanni da Udine (1487-1561)

A MISTLE THRUSH (*Turdus viscivorus*) AND AN ALPINE CHOUGH (*Coracia gracula*).

Bears number: 46. Pen and brown ink, the point of a brush and watercolour. Another study of birds on the *verso*.
187 by 132mm.

This drawing was previously attributed to Lambert Lombard, but it seems to bear closer similarities to the few watercolour drawings known by Giovanni da Udine (see N. Dacos and C. Furlan, *Giovanni da Udine*, 1987, pp.250-251, nos.18-20). It comes from an album dispersed in Paris in 1952 which bore a frontispiece saying the drawings were by Lambert Lombard, for the Emperor Charles V. In fact the drawings, many of which are in the Rijksmuseum, are by different hands but probably drawn before 1585 (see K.G. Boon, *Netherlandish Drawings of the Fifteenth and Sixteenth Centuries*, The Hague 1978, pp.223-224).

Provenance:

Geneviève Aymonier-Ferault, Paris 1960; Winslow and Anna Ames (L.2602a); A. Mathews, 1973 (cat.79, item 102).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June, 1981, no. 1 (as Attributed to Lambert Lombard).

£5,000-7,000



2 Lombard School, first quarter of the 16th Century

ST. JOSEPH SEATED ON THE PACK SADDLE.

Red chalk. Partly incised with the stylus.
224 by 138mm.

An inscription on the old mount to *Lespaignoletto* led to a Spanish School attribution, but more recently this drawing has been considered Umbrian or Tuscan, with attributions to Matteo Balducci or Francesco Granacci being proposed. The handling of the chalk may suggest a Lombard artist.

Provenance:

P. Crozat ? (L.474); Sir Archibald Campbell, Bart., of Succoth (1769-1848), by descent to Sir Ilay Campbell, Bart., his sale and others, Christie's, 26 March 1974, lot 77 (as Spanish School, 16th century); bt. Lorna Lowe.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.3 (as Umbrian School).

£3,000-5,000



3 Florentine School, circa 1500

THE ADORATION OF THE SHEPHERDS.

Pen and brown ink and wash, heightened with partly oxidised white. The bottom left corner made up.

199 by 165mm.

This is by an artist working in the manner of Domenico Ghirlandaio and Filippino Lippi, but of a slightly later generation. The collector has suggested a similarity to works by the Marradi Master.

Provenance:

Sotheby's, 22 November 1973, lot 201.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.4.

£5,000-7,000



4 Circle of Baccio della Porta, called Fra Bartolommeo

HEAD OF A CHILD.

Bears inscription in pencil *verso*: (at Woodburn's Sale June 1854) and No 31. Black chalk heightened with red chalk. Top corners made up. Watermark: lower section of a plant with two leaves.

232 by 182mm.

An affinity to Sodoma has also been suggested on the basis of the similarity of technique between this drawing and the *Head of a Man* formerly in the collection of Michel Gaud (sale, Monaco, Sotheby's, 20 June 1987, lot 14). The drawing appears to be on the same paper as that used by Fra Bartolommeo for the two albums of studies that are now in the Boymans Museum, Rotterdam. The Rotterdam albums were also formerly in Woodburn's possession and sold by him to the King of Holland in 1850.

Provenance:

Samuel Woodburn (L.2584), his sale, Christie's, 5-12 June 1854; Sir T. Philips; A. Mathews, March 1974 (cat.75, item 108).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.5. £8,000-12,000



5 Circle of Bartolomeo Vivarini (circa 1500)

ST. AGNES.

Bears attribution: *fra filippo lippi*; inscribed in ink verso: *fra filippo Lippi* (fiorentino/Bought at W Reinagles Sale/1836. Pen and brown ink. Laid down and made up on three sides.

242 by 170mm.

The figure is based on Martin Schongauer's engraving (*Illus. Bartsch*, vol.8, no.62).

Provenance:

W. Reinagle, his sale 1836; Christie's, 30 March 1976, lot 134 (as Follower of Schongauer).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.2.

£6,000-8,000

6 **Agnolo di Cosimo Allori, called Il Bronzino (1503-1572)**

IDEALIZED HEAD SEEN IN PROFILE.

Black chalk.

121 by 137mm.

This study has been connected with two of Bronzino's commissions for the decoration of the Palazzo Vecchio, Florence. Janet Cox-Rearick published it (*op. cit.*) as a study for the head of a woman in the right centre of the fresco of the *Adoration of the Brazen Serpent* in the Chapel of Eleanora of Toledo, painted in 1542 (see C. McCorquodale, *Bronzino*, London 1981, p.73, pl.44). The owner has related it to the head of a slave in the foreground of the tapestry *Joseph Sold by his Brothers*, which was woven to Bronzino's design for the Sala del Duecento, 1545-46 (see exhib. cat., *op. cit.*, Florence 1980, p.55, fig.82). The head in the tapestry is in the same direction as this drawing, which led Dr. Cox-Rearick to query the possible relationship as other preparatory drawings for the tapestries are in reverse. It is perfectly possible that an idealized head such as this could have been used by Bronzino in several different works.

Provenance:

Seligman's Book Shop, London 1966 (as Northern School after the Antique).

Exhibited:

Edinburgh Festival, *Italian 16th Century Drawings from British Private Collections*, 23 August-13 September 1969, no.16, pl.50; Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May- 21 June 1981, no.25.

Literature:

Janet Cox-Rearick, 'Les Dessins de Bronzino pour la chapelle d'Eleonora au Palazzo Vecchio', *Revue de l'Art*, no.14, 1971, p.16, fig.13, p.19; Edi Baccheschi, *L'Opera Completa del Bronzino*, Milan 1973, p.92, under no.41; Iris H. Cheney, Review of Craig Hugh Smyth, 'Bronzino as Draughtsman', *Master Drawings*, vol.xi, no.2, 1973, p.166, and p.171 in note 16; exhib. cat., *Palazzo Vecchio: committenza e collezionismo medicei*, Florence 1980, p.56, under cat. no.82; E. Allegri and A. Cecchi, *Palazzo Vecchio e i Medici*, Florence 1980, p.27; repr. in *Arts North*, June 1981, front page.

£30,000-40,000



(actual size)



7 Florentine School, early 16th Century

STEMMA WITH GROTESQUE MASK, CORNUCOPIA AND FOLIAGE FESTOON.

Bears inscription on the old mount: 62 in ink and *Brisci* in pencil. Pen and brown ink and wash, over black chalk. Pricked for transfer.

142 by 100mm.

An attribution to Francesco Brizio (circa 1575-1623) has been proposed, but it seems more likely to be by an artist of an earlier generation, and is close to works by Bernardo Buontalenti (see I.M. Botto, *Bernardo Buontalenti*, Florence 1968).

Provenance:

Conte Cavriani, Bologna; G. & A. Neerman, Florence, 1971.

£500-700



8 Attributed to Lodovico Mazzolino (1478-1528)

DESIGN FOR A TEMPORARY STRUCTURE ERECTED FOR A TRIUMPHAL ENTRY.

Bears attribution on the mount (*verso*): *Bacio Bandinelli*. Pen and brown ink and wash.

393 by 193mm.

The attribution was proposed by the collector, on the basis of similarities with figure types in Mazzolino's oil paintings. Former attributions to Bandinelli and Peruzzi are not convincing, but the drawing may be by a Tuscan or Sienese hand. The military trophies and bound captives in niches suggest this was intended for a triumphal procession or festival decoration.

Provenance:

A. Grahl (L.1199); unidentified collector's mark (L.607a); Dr. Ernst Mercklin, Berlin, his sale and others, Christie's, 25 June 1968, lot 47 (as Follower of Peruzzi).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.35.

£1,000-1,500

9 Studio of Raphael, before 1530

HEAD OF A MOTHER AND CHILD.

Brush and bodycolour, with traces of black chalk.
493 by 427mm.

This is a fragment of the original cartoon for the tapestry *The Massacre of the Innocents*, one of the so-called *Scuola Nuova* series woven for the Vatican. The date of the commission is not known, but it seems likely that the designs were produced soon after Raphael's death by his studio under the direction of Giulio Romano. The tapestries were woven in Brussels in the workshop of Pieter Coecke van Aelst, between 1524 and 1531. Other fragments of this cartoon are in London at the Foundling Hospital and the British Museum, in Oxford at the Ashmolean Museum and Christ Church and in Edinburgh at the National Gallery of Scotland. The probable provenance of the whole cartoon is given by J. Byam Shaw in *Drawings by Old Masters at Christ Church, Oxford*, Oxford 1976, vol.I, p.136. The tapestry was engraved twice (see G.B. Pezzini *et al.*, *Raphael Invenit*, Rome 1985, p.139, illus. p.587). For the most recent discussion of the Scuola Nuova tapestries, see Rome, Vatican, *Raffaello in Vaticano*, 1984-85, pp.326-331.

Provenance:

Possibly Jonathan Richardson, Snr.; London, Bonham's, 17 November 1965, part of lot 21.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.7.

Literature:

Charles Hope, *The Scuola Nuova Tapestries*, M.A. Thesis, Courtauld Institute, London 1968, p.31; Nicole Dacos, 'Tommaso Vincidor, un élève de Raphael aux Pays Bas', *Etudes d'Histoire de l'art publiées par l'Institut Historique Belge de Rome*, tome IV, 1980, p.82, note 82; T. Clifford, Review of 'Drawings by Old Masters at Christ Church, Oxford', *The Burlington Magazine*, January 1983, pp.33-34, fig.30.

£8,000-12,000





10 **Piero Buonaccorsi, called Perino del Vaga (1501-1547)**

A GRYPHON HOLDING A COAT-OF-ARMS.

Pen and brown ink.

173 by 138mm.

The attribution was first proposed by Philip Pouncey.

Perino used this gryphon, holding a different coat-of-arms, in the frieze in the study of the Palazzo Melchiorre Baldassini, Rome, 1522 (see Elena Parma Armani, *Perino del Vaga: l'anello mancante*, Genoa 1986, pp.28-40, fig.34).

Provenance:

A. Mathews, 1972 (as Italian School, 17th Century).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.11.

£6,000-8,000



11 **Biagio Pupini, called dalle Lame (circa 1511-circa 1575)**

MINERVA.

Drawn with the brush in brown wash, heightened with white, on paper washed pink. Made up at the top. Watermark: an anchor within a circle surmounted by a five-pointed star.

186 by 111mm.

Provenance:

Mr. and Mrs. H.N. Squire, gift, 1968.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.43.

£3,000-5,000

12 **Francesco de' Rossi, called Il Salviati (1510-1563)**

THE RESURRECTION.

Pen and brown ink and wash heightened with white on blue paper. Watermark:
a pair of crossed arrows.

177 by 174mm.

The attribution to Salviati was first proposed by Michael Hirst in 1967. He pointed out that this is a study with differences for Salviati's fresco above the altar of the Markgrafen (or Brandenburg) Chapel in S. Maria dell'Anima, Rome (see p.82). Salviati worked on the decoration between 1541 and 1543, when he left Rome, and completed it after his return, between 1549-50. Another drawing of the subject, closer in certain details to the finished fresco, is in a private collection in France (see C. Monbeig-Goguel, *op. cit.*, p.8, fig.2). Salviati seems to have used the composition again for a tapestry commissioned by the Cardinal of Ravenna and woven by Nicholas Karcher before 1549 (reproduced C. Monbeig-Goguel, *op. cit.*, p.13, fig.14). Another Salviati drawing of the *Resurrection* is now in the Woodner Collection (see C. Monbeig-Goguel, *op. cit.*, p.14, fig.15). Oval in shape and more highly finished than the other two, it may have been intended as a design for a crystal intaglio, but also can be related to the Markgrafen Chapel fresco. As Mr. Nova writes, these drawings testify ' . . . to the working method of the painter, who was accustomed to utilize his drawings for different works of art.' (Nova, *op. cit.*, p.363).

Provenance:

P. Crozat ?(L.474); Janos Scholz; J.P. Hardy, London 1967 (as Aurelio Luini).

Exhibited:

Edinburgh Festival, *Italian 16th Century Drawings from British Private Collections*, 23 August-13 September 1969, no.76, pl.21; Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May- 21 June 1981, no.16.

Literature:

C. Monbeig-Goguel, 'Francesco Salviati e il tema della resurrezione di Cristo', *Prospettiva*, April 1978, p.14, fig.16, pp.18-19, and p.22, note 44; Alessandro Nova, 'Francesco Salviati and the Markgrafen Chapel in S. Maria dell'Anima', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, vol.xxv, no.3, 1981, p.360, and p.370, notes 20, 21; N. Forti-Grazzini, *Museo d'arti applicate. Arazzi*, Milan 1984, p.66.

£20,000-25,000



(actual size)



13 **Piero Buonaccorsi, called Perino del Vaga (1501-1547)**

STUDY FOR A SECTION OF THE FAÇADE OF A (?) GENOESE PALACE.

Pen and brown ink and wash, heightened with white.
181 by 160mm.

This is possibly a study for a façade decoration, or perhaps for a triumphal arch (see, for example, E. Parma Armani, *Perin del Vaga, l'anello mancante*, Genoa 1986, pp.78, 79, 84). It may also be a discarded idea for the Loggia degli Eroi in the Palazzo Doria.

Provenance:

H.F.B. Tregaskis, his sale and others, Sotheby's, 26 November 1970, lot 36 (as Circle of Perino); bt. Baskett & Day.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.13.

£4,000-6,000



14 Michelangelo Anselmi (1491/2-1554/6)

ST. HILARY OF POITIERS.

Red chalk. Made up on the left and laid down.
169 by 117mm.

This is a study for the fresco in the Zangrandi Chapel in S. Giovanni Evangelista, Parma, painted *circa* 1522-23 (see p.82). Although A.O. Quintavalle believed the decoration of the chapel to be by the young Parmigianino, many scholars attribute it to Anselmi (see S.J. Freedberg, *Parmigianino*, Cambridge 1950, p.223-224). David Ekserdjian will publish this drawing as an early work by Anselmi in a forthcoming volume in honour of Nicolai Rubinstein.

Provenance:

Conte Cavriani, Bologna; G. & A. Neerman, 1971 (as Anonymous).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.44.

£6,000-8,000

15 Francesco Primaticcio (1504-1570)

BACCHUS IN A NICHE.

Bears old attribution (*recto*): *Primatice* and (*verso*): *Primaticcio /Fecit* (the last word partly erased). Pen and brown ink and wash, heightened with white.
345 by 125mm.

A companion drawing, showing a female figure with a lion, is in the Kupferstichkabinett, Berlin. It is in the same medium, bears the same attribution (*recto*), and also belonged to Sir Peter Lely (see P. Dreyer, *Famous Italian Drawings in the Berlin Printroom*, Milan 1979, p.49, fig.30). It was etched in reverse, by Antonio Fantuzzi as part of the frame flanking an oval composition *Jupiter sending the three Goddesses to the Judgement of Paris*, the drawing of which is now in the collection of Ian Woodner. The figure of Bacchus does not appear in the Fantuzzi prints. The drawings may have been studies for decorations in a hall above the Porte Dorée at Fontainebleau, possibly showing scenes from the Trojan War. The pose of Bacchus may derive from Raphael's *Apollo*, engraved by Marcantonio Raimondi (see G.B. Pezzini *et al.*, *Raphael Invenit*, Rome 1985, p.288).

Provenance:

Sir Peter Lely (L.2092); bt. Vilag, London, 27 October 1965 (as Anonymous).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.14.

Literature:

Sylvie Béguin, *L'Ecole de Fontainebleau*, Paris 1972, p.137, under cat. no.144.
£15,000-20,000



16 **Lelio Orsi (1511-1587)**

A LION HUNT BY CLASSICAL RUINS.

Pen and brown ink.

277 by 416mm.

V. Romani, *op. cit.*, dated this drawing in the late 1550's, after Orsi's visit to Rome. E. Monducci and M. Pirondini, the authors of the recent Orsi exhibition catalogue suggest a date slightly after 1560. The motif of the foreshortened rearing horse was used by Orsi in drawings of the *Conversion of St. Paul* in the British Museum and in the Ashmolean Museum (Orsi exhib. nos. 128, 125) and in an oil painting of St George (Capodimonte, Naples)

Provenance:

Almost certainly one of the drawings of this subject in the collection of the Conti di Novellara listed in the inventory of contents of the Casino di Sotto circa 1770 (see G. Campori, *Raccolta di Cataloghi ed inventari inediti* . . . , Modena 1870, p.664: 'Sembra di Lelio. Lioni assaltano uomini a piedi e a Cavallo: disegno a penna, zecchini 3') and in an inventory in C. Malagoli, *Memorie storiche su Lelio Orsi Celebre Pittore di Novellara*, Guastalla 1892, p.21: 'Vari Cavalli che Si Morsicano . . . Leoni che assaltano uomini a cavallo e a piedi, a penna'); Dr. Ernst Mercklin, Berlin, his sale and others, Christie's, 25 June 1968, lot 46, illus.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.33; Reggio Emilia, Teatro Valli, *Lelio Orsi*, 1987-8, p.145, no.132, illus.

Literature:

J.R. Hoffman, *Lelio Orsi da Novellara: a Stylistic Chronology*, Ph. D. Dissertation, University of Wisconsin 1975, p.199, fig.87; V. Romani, 'Lelio Orsi e Roma: fra Maniera raffaellesca e Maniera Michelangiolesca', *Prospettiva*, 29, 1982, pp.48, 59, note 64, fig.14.

£15,000-20,000



17 **Francesco Maria Mazzola, called Il Parmigianino (1503-1540)**

THE DEAD CHRIST IN THE LAP OF THE VIRGIN.

Bears old attribution in black chalk: *F. Parmigianino*. Red chalk heightened with white. The corners cut.

222 by 244mm.

This cannot be related to an existing painting. Parmigianino made an etching of the *Entombment*, but as the composition is so different from this drawing it is unlikely they are related. A drawing of the *Pietà*, which Popham believes was drawn in Rome and inspired by Michelangelo's sculpture, is in the Pierpont Morgan Library (see A.E. Popham, *Catalogue of the Drawings of Parmigianino*, New Haven 1971, no.311, pl.213). Two related drawings, also from the collection of Sir Peter Lely, are now in the British Museum: a leg (Popham, no.202) and an écorché arm (Popham, no.200).

Provenance:

Sir Peter Lely (L.2092); Jonathan Richardson, Snr. (L.2184); Thomas Hudson (L.2432)

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.45.

£15,000-20,000





18 Attributed to Domenico Beccafumi, called Il Mecerino (1486-1551)

DESIGN FOR A FONT, THE COVER CROWNED WITH FIGURES OF THE RISEN CHRIST AND FIVE PUTTI CARRYING FLAMING TORCHES.

Bears attribution on the old mount: *Julio Romano*. Pen and brown ink and wash, incised with the stylus. Irregular shape, silhouetted at the base, and laid down. 220 by 356mm.

This design may have been influenced by Vecchietta's celebrated bronze ciborium of 1467-72 commissioned for the church of Sta Maria della Scala, Siena, but moved to the Duomo in 1506. Vecchietta's ciborium has a stop fluted base and the drum has alternating panels of pierced lattice ornament, while the domical cover is fish-scaled. It is surmounted by a standing figure of the Risen Christ. All these features reappear in the present drawing.

Although primarily a painter, Beccafumi was also a sculptor. The most famous of his surviving works in bronze are the eight angels carrying candelabra for the Duomo, Siena, 1548-51. The nervous outline of the figures found in this drawing is consistent with Beccafumi's late style.

Provenance:

C. Apcher, London, 1969.

£2,000-3,000



19 **Francesco de' Rossi, called Salviati (1510-1563)**

THE RAPE OF THE VESTAL VIRGIN, RHEA SYLVIA, BY MARS, AND THE WOLF SUCKLING ROMULUS AND REMUS.

Bears old attribution: *Parmigianino*. Pen and brown ink and wash.
126 by 270mm.

Rhea Silvia, or Ilia, was the daughter of King Numitor of Alba. She became a Vestal Virgin, but was seduced by Mars and bore the twins Romulus and Remus. This drawing has not been connected with a surviving painting, but the delicate pen strokes and use of wash are characteristic of Salviati.

Provenance:

Christie's, 26 November 1974, lot 20 (as follower of Salviati).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.18.

£15,000-18,000

20 **Giorgio Vasari (1511-1574)**

STUDY FOR THE CEILING OF THE SALA DI PENELOPE, PALAZZO VECCHIO, FLORENCE.

Inscribed: *L'al[t]eza delo ovato b[raccia] 4 la largeza c ragione* and, lower right: *2 bachanti*. Pen and brown ink and wash heightened with white over traces of black chalk. Stylus indentations.

404 by 243mm.

This is Vasari's preliminary study for the central tondo of the ceiling of the Sala di Penelope in the apartments of Eleonora di Toledo in the Palazzo Vecchio, Florence. The decoration of the rooms is devoted to virtuous women in mythology and history. Vasari was responsible for the overall design, but his assistants helped with the execution. The central tondo in the Sala di Penelope was actually painted by Johannes Stradanus in 1561-62, and his preparatory drawing for the composition has survived (see R. Scorza, 'A modello by Stradanus . . .', *The Burlington Magazine*, vol. cxxvi, no.976, July 1984, pp.432-437). The present study, which shows a central oval rather than a circle, is surely from Vasari's hand and must represent an early stage in his plans for the ceiling, which he and Stradanus then developed differently. As Dr. Scorza has pointed out, drawings relating to the *Quartiere di Eleonora* are extremely rare.

Provenance:

De Luca.

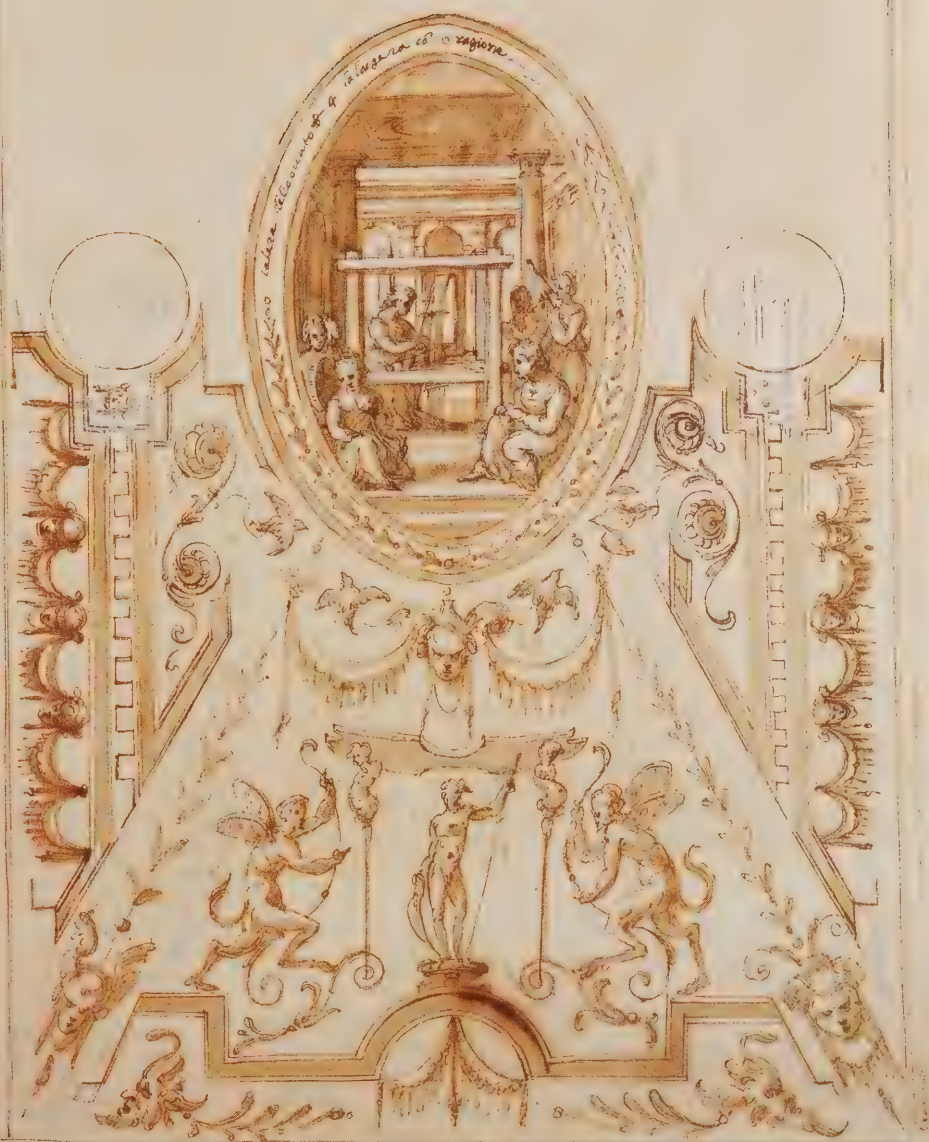
Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.24 (as Giorgio Vasari).

Literature:

T. Clifford, 'Stradanus and the Sala di Penelope', *The Burlington Magazine*, vol. xxvi, no.978, September 1984, p.569, figs.46, 47 (as Stradanus).

£20,000-30,000





21 Studio of Raphael, before 1530

THE COUNCIL OF THE GODS.

Red chalk counterproof. Incised with the stylus. Shape irregular, made up . 200 by 215mm.

This is a studio work, probably made in preparation for a print. It is in reverse from the section of Raphael's fresco in the Villa Farnesina, Rome, from which it derives. It differs in important respects from the fresco, but is close to, and in the same direction as, Caraglio's engraving of the subject (see G.B. Pezzini, *et al.*, *Raphael Invenit*, Rome 1985, p.624, no.11b). A drawing of *Psyche Before Jupiter*, related both to the Farnesina fresco and the Caraglio print is in the Lugt collection, Paris (as Raphael Studio ?, see J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris 1983, vol. I, p.125, no.117, vol.III, pl.142). An early red chalk copy of the whole composition, the left section in reverse from the present drawing, the right section in the same direction as the Lugt drawing, was with P. and D. Colnaghi (*Old Master and 19th Century Drawings*, November 1977, no.51, illus.)

Provenance:

Dr. Ernst Mercklin, Berlin, his sale and others, Christie's, 25 June 1968, lot 49 (as Workshop of Raphael).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.8.

Literature:

K. Oberhuber, 'Raphael's Drawings for the Loggia of Psyche in the Farnesina', *Raffaello a Roma: Il Convegno del 1983*, Rome 1986, p.198, note 35.

£500-700



22 Friedrich Sustris (circa 1540-1599)

ALBRECHT V OF BAVARIA (1528-1579) IN A SPANDREL WITH PUTTI HOLDING EMBLEMS OF JUSTICE, RELIGION AND PEACE, AND ACCOMPANIED BY THE LION OF BAVARIA.

Bears old attribution (*verso*): *Pierre de Witte née/a Bruges 1548*. Pen and black ink and grey wash, over traces of black chalk. Squared for transfer in black chalk. 163 by 305mm. (*irregular shape*)

Despite the old attribution to Pieter de Witte, called Candid (1548-1628), this drawing is clearly from the distinctive hand of Candid's contemporary Friedrich Sustris. It dates from the last phase of his career, when he superintended a large workshop executing commissions for the Wittelsbachs, much as his teacher Vasari had done for the Medici, and was probably intended as part of a decorative scheme incorporating portraits of past members of the Wittelsbach dynasty. Parallels can be found in his work for the Antiquarium in the Residenz, Munich. The identification of the sitter is based on strong similarities with a miniature of Albrecht wearing the Order of the Golden Fleece (repr. Otto Hartig, *Münchner Jahrbuch der bildenden Kunst*, N.F. vol.x, 1933, p.199, fig.22).

Provenance:

Christie's, 27 November 1973, lot 233 (as Mantuan School, *circa* 1580); Christie's, 9 December 1975, lot 19 (as Attributed to Ippolito Andreasi).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.29.

£4,000-6,000

23 **Francesco Primaticcio (1504-1570)**

Recto: NUDE LOOKING BACK OVER HIS RIGHT SHOULDER.

Verso: STUDY OF THE HIND QUARTERS OF A BEAST.

Red chalk heightened with white (*recto*), black chalk (*verso*). Three corners made up.

137 by 90mm.

This study was probably drawn from life, and was used for a figure in the upper right corner of Primaticcio's fresco *Ulysses and his Companions on the Island of the Cyclops*, in the Galerie d'Ulysse at Fontainebleau, painted in the late 1550's. The frescoes were destroyed in 1738 but are known through engravings, in reverse, by Theodor van Thulden. The drawing on the *verso* is probably for a beast in the foreground of the fresco *Ulysses Protected from Circe by Mercury*.

Provenance:

P.H. Lankrink (L.2090); H.M. Calmann; A. Mathews, bt. 19 November 1967 (as Rosso).

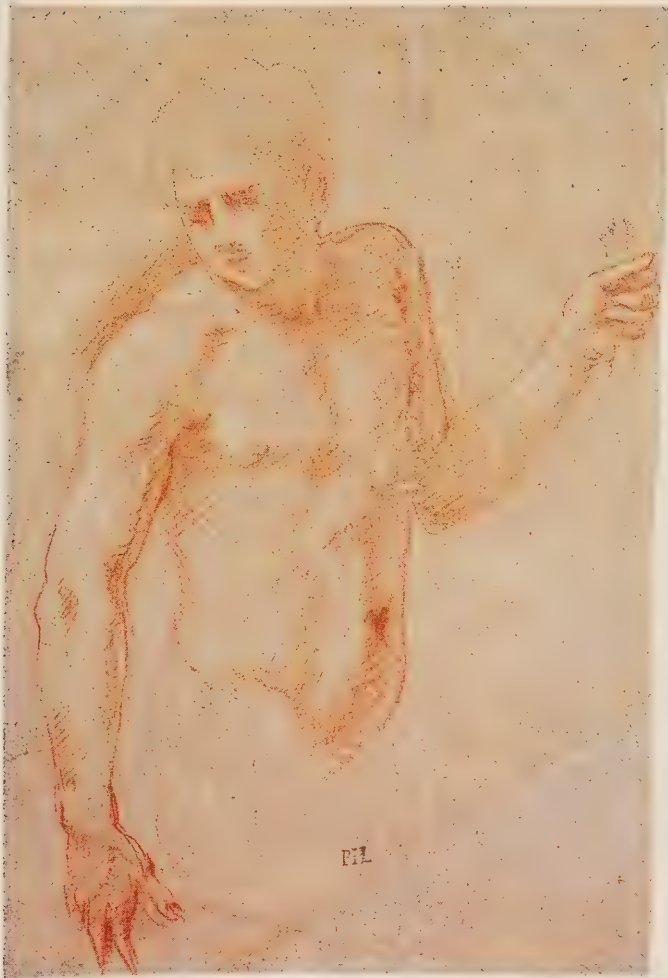
Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.15.

Literature:

Sylvie Béguin, *et al.*, *La galerie d'Ulysse à Fontainebleau*, Paris 1985, p.72, fig.9 and p.213 (*recto*), p.241 (*verso*).

£6,000-8,000



(actual size)

24 Ippolito Andreasi (1548-1608)

THE ARMS OF THE GONZAGAS OF MANTUA SUPPORTED BY TWO PUTTI.

Inscribed beneath the coronet: *FIDES*. Pen and brown ink and wash heightened with white, over black chalk. Squared in black chalk.
134 by 168mm.

The attribution to Andreasi was first proposed by Mario di Giampaolo and was confirmed by Richard Harprath who compares it in style to a drawing in Turin (Harprath, *op. cit.*, no.111). The *impresa* of a mountain with a spiral road winding round it surmounted by an altar was adopted by the Marquess of Mantua, Giovanni Francesco II (1466-1519) and continued under his successor, Federico II (1500-1540). The word *Fides* was added to the arms of Mantua by the Emperor Charles V as a reward for the defence of Pavia against the French in 1525.

Provenance:

Lorna Lowe, December 1974, no.7, pl.2 (as Attributed to Bernardino Campi).

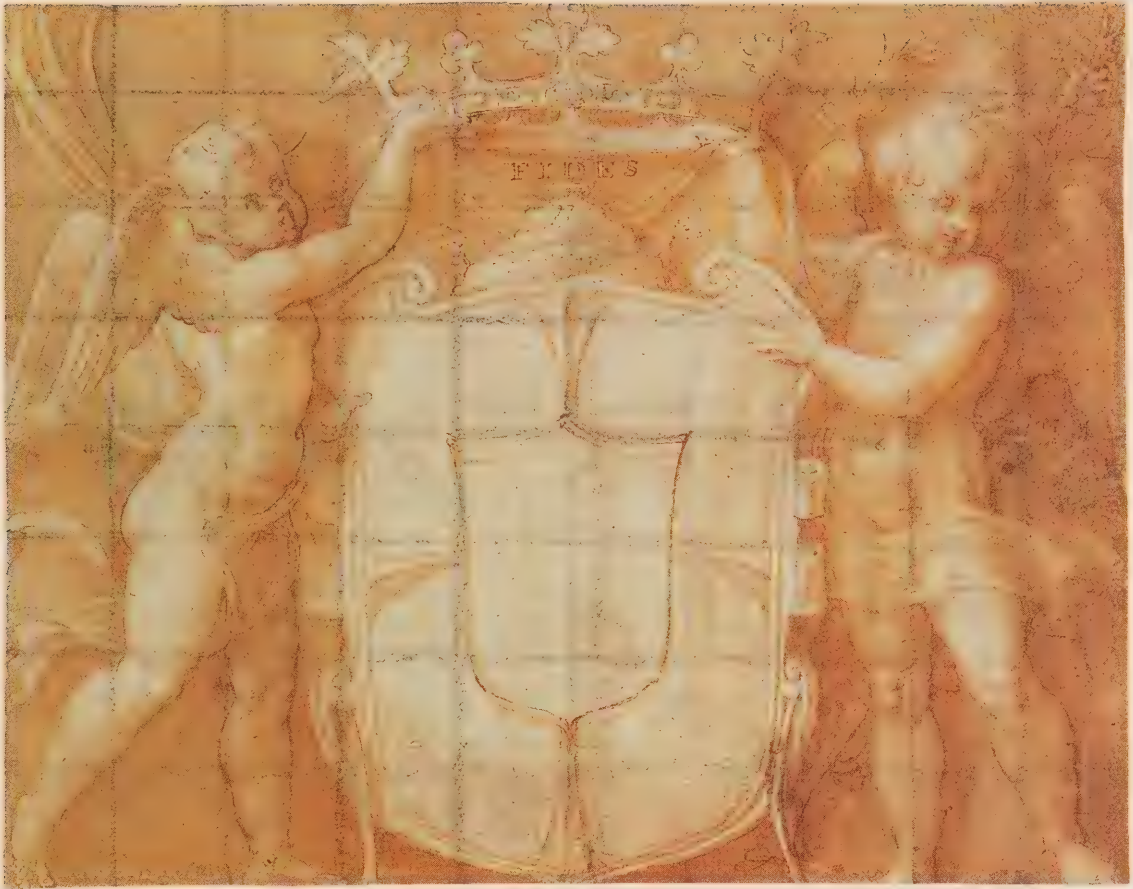
Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.34 (as Attributed to Bernardino Campi).

Literature:

Mario di Giampaolo, Review of R. Harprath, *Italienische Zeichnungen . . .*, in *Antichità Viva*, xvi, no.4, 1977, p.45, fig.3, p.47, note 6; Richard Harprath, 'Ippolito Andreasi as a Draughtsman', *Master Drawings*, vol.xxii, no.1, 1984, p.21, no.95.

£2,000-3,000



25 **Pellegrino Tibaldi (1527-1596)**

THE VISITATION.

Pen and brown ink and wash over black chalk, heightened with white. Squared in black chalk for transfer.

483 by 281mm.

This is a preparatory study, with small differences, for Tibaldi's fresco of the subject in the *Claustro bajo* of the Escorial, Spain, painted between 1587-90 (see p.82). Tibaldi went to Madrid at the end of 1587 to succeed Federico Zuccaro at the court of Philip II. He painted the ceiling of the library in the Escorial and decorated the lower cloister with scenes from the life of the Virgin and Christ. He returned to Milan in 1596. Other drawings for the cloister frescoes are known, including an *Ecce Homo* in the British Museum (identified by T. Clifford), *The Presentation of the Virgin* formerly in the collection of Dr. and Mrs. Malcolm Bick, *The Flagellation* in a private collection, London, one at Windsor, and several listed by D. Angulo and A.E. Pérez Sánchez, *A Corpus of Spanish Drawings*, vol.I, London 1975, pp.58-59.

Provenance:

Richard Cosway (L.628); an unidentified mark; Sotheby's, 13 March 1975, lot 184 (as Studio of Pellegrino Tibaldi).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.21.

Literature:

J.A. Gere and Philip Pouncey, *Artists working in Rome circa 1550-1640; Italian Drawings in the Department of Prints and Drawings at the British Museum*, London 1983, p.170, under no.274.

£10,000-15,000



26 **Piero Buonaccorsi, called Perino del Vaga (1501-1547)**

A STANDING PROPHET.

Inscribed in pencil bottom right: *81*. Pen and brown ink and wash heightened with white on blue paper.

218 by 67mm.

The convincing attribution was first made by Philip Pouncey verbally. This may be a study for one of the prophets painted on the pilasters of the Cappella Massimi, Trinità dei Monti, Rome of 1538-39. These are now lost but were described by Vasari: 'Fecevi ne' risalti de' pilastri di dentro quattro figure in abito di profeti'. The figure is also reminiscent of a caryatid by Perino in the *basamento* of the Stanza della Segnatura in the Vatican, a late fresco cycle commissioned by Paul III, after 1541. An old copy of this drawing is at Christ Church, Oxford (S.1554).

Provenance:

J. Richardson, Snr. (L.2184); John Clerk, Lord Eldin (1757-1832); his sale, Winstanley & Sons, Edinburgh, 14-29 March 1833, lot 581 (as Raphael); Sir Ilay Campbell, Bart., his sale, Christie's, 26 March 1974, lot 58 (as Attributed to Polidoro); bt. Lorna Lowe.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.12.

Literature:

T. Clifford, Review of 'Drawings by Old Masters at Christ Church, Oxford', *The Burlington Magazine*, January 1983, pp.33-34, fig. 29 (and 31 for Christ Church copy).

£6,000-8,000



(actual size)



27 **Pellegrino Tibaldi (1527-1596)**

TWO DEVILS, AFTER MICHELANGELO.

Bears indistinct inscription: *manni* and numbered: 45. Pen and brown ink and wash over red chalk.

140 by 189mm.

This is a copy, with significant differences, after figures in Michelangelo's *Last Judgement* in the Sistine Chapel. Vasari records that Tibaldi made copies after Michelangelo in Rome.

Provenance:

Conte Cavriani, Bologna; G. & A. Neerman, their exhibition, Bologna, London, *Mostra di Disegni bolognesi dal XVI al XVIII secolo*, 1968, no.8.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.20.

£5,000-7,000



28 Anonymous, early 17th Century

JUSTICE TRIUMPHING OVER THE SEVEN VICES.

Bore inscription on the old mount: *Da Capani*. Pen and brown ink and wash over red chalk, heightened with white on buff paper. The corners made up. 325 by 435mm.

This fascinating and eccentric drawing has been attributed to Paulus Moreelse, a Netherlandish artist working in Italy around 1600, on the basis of some similarities of figure types. Attributions to various Italian artists have also been proposed, such as Cosimo Ulivelli and Alessandro Tiarini. But the solution may lie more in the direction of an artist such as Karel Skreta (1610-1674), a Bohemian who lived in Italy from 1630-35.

Provenance:

Formerly pasted down to an old backing with a stamped paper border similar to those used by the Casa Gennari; Abbott and Holder, Castelnau, gift from D.P. Clifford, 1963.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.60 (as Attributed to Paulus Moreelse).

£1,500-2,000

29 Jan van der Straet, called Stradanus (1523-1605)

EQUUS IULIACUS: STALLION PACING TO THE LEFT.

Black chalk, with corrections in white heightening, strengthened with pen and brown ink. Indented.

172 by 213mm.

A study used for an engraving in reverse by Goltzius in a series of forty prints after Stradanus, illustrating the thoroughbred horses in the stable of Don Juan of Austria (1547-1578). They were published by Philippe Galle *circa* 1578 and dedicated to Francesco d'Avalos, the Marquis of Vasto and Pescara (Hollstein VII, 484-523). The title page was engraved by Adriaen Collaert, and the series of engravings was started by Jan Wiericx before he was forced to flee Antwerp in 1578. Goltzius's contribution consisted of fifteen plates, engraved *circa* 1580. Stradanus appears to have had a contractual arrangement with the Galle family, and it was usual for his drawings, all made in Italy and sent to Antwerp, to be given by Philippe Galle to any one of a number of engravers.

The drawings are referred to by Raffaello Borghini, *Il Riposo*, Florence 1584, who stated they represented 'tutte le sorte di cavalli d'ogni provincia'. Three drawings of this series are in the Uffizi (see E.K.J. Reznicek, *Mostra di Disegni Fiamminghi e Olandesi*, Florence 1964, pp.33-4, no.32, fig.31).

Provenance:

Christie's, 6 December 1972, lot 110; bt. A. Mathews, 19 May 1973 (cat.81, item 135).

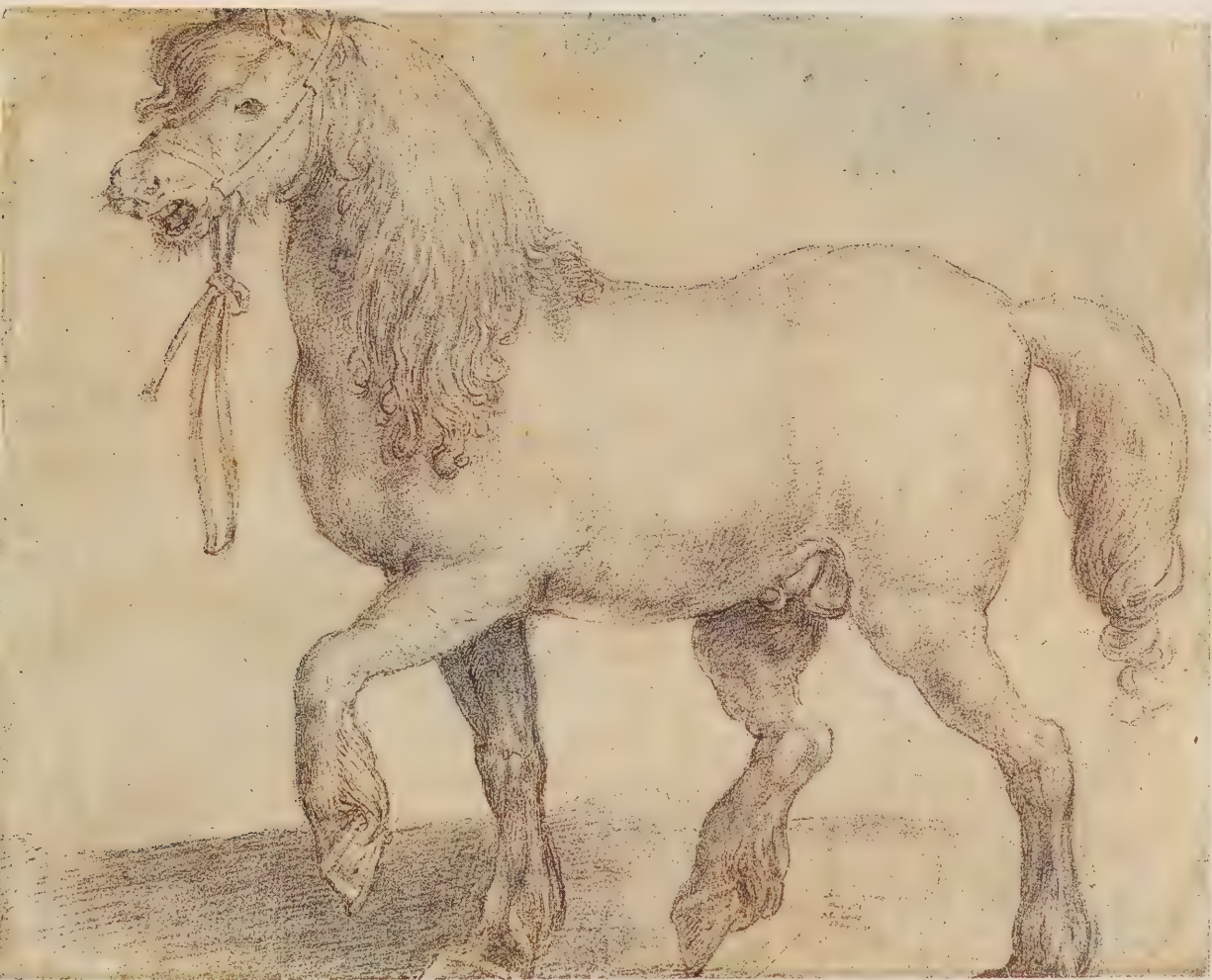
Exhibited:

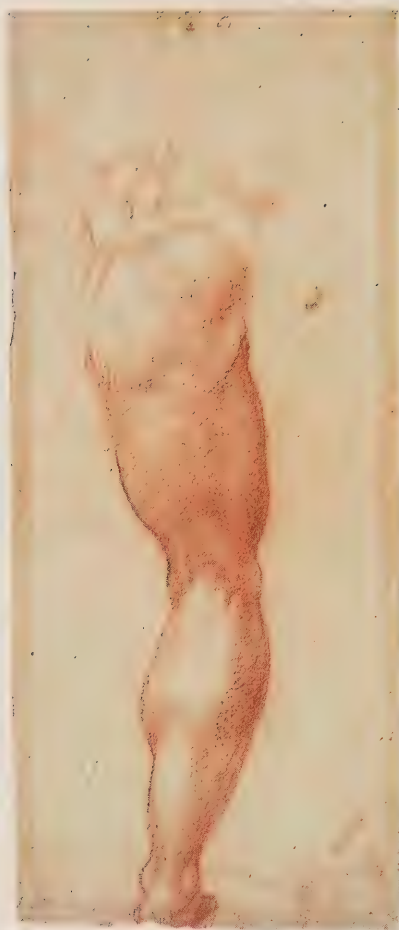
Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.27.

Literature:

O. Hirschmann, *Verzeichnis des graphischen Werks von Hendrick Goltzius*, Leipzig 1921, p.152, no.342 (the print).

£8,000-12,000





30 Attributed to Agnolo di Cosimo Allori, called Il Bronzino (1503-1572)

A MAN'S RIGHT LEG, SEEN FROM BEHIND.

Bears number: 61 and old attribution : *Bronzini*. Red chalk.
281 by 117mm.

Provenance:

Conte Cavriani, Bologna (item 96 in Cavriani index); G. & A. Neerman, May 1971.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.26.

£1,000-1,500



31 **Giovanni Guerra (circa 1540-1618)**

CROESUS SHOWING SOLON HIS TREASURES.

Pen and brown ink and wash.

173 by 122mm.

This was probably a study for an engraving. In his life of the engraver Matthaus Greuter, Baglione records that Guerra made numerous drawings 'per darli all'intaglio'.

Provenance:

G.T. Siden.

£300-500

32 **Piero Buonaccorsi, called Perino del Vaga (1501-1547)**

STUDIES OF A TORSO, SEA MONSTER AND DOLPHIN.

Bears old attribution: *Giulio Campi* f. and numbered: 14. Black chalk.
163 by 201mm.

Similar mermen appear often in Perino's drawings, but the present figure is a study for the gilded stucco figures on the ceiling of the Sala Paolina in the Castel Sant'Angelo, Rome, decorated by Perino between June 1545 and September 1546 (see E. Parma Armani, *Perin del Vaga, l'anello mancante*, Genoa 1986, p.216, fig.258).

Provenance:

P. Crozat ?(L.474); exchanged with B. Houthaker, Amsterdam, 1976 (as Giulio Campi).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.10.

Literature:

T. Clifford, Review of 'Drawings by Old Masters at Christ Church, Oxford', *The Burlington Magazine*, January 1983, pp.33-34, fig.28.

£14,000-18,000





33 Attributed to Giorgio Vasari (1511-1574)

THE ARMS OF MEDICI IMPALING AUSTRIA WITH CROSS OF THE ORDER OF STO. STEFANO IN CHIEF.

Pen and brown ink and wash over traces of black chalk.

188 by 132mm.

The arms of Francesco I de' Medici (1541-1587), Grand Duke of Tuscany, impaling those of his wife Archduchess Giovanna d'Austria (1547-1578), sister of the Emperor Maximilian II. Francesco's father, Cosimo I, founded the military Order of Sto. Stefano in 1562 to defend Tuscan shipping from the Barbary pirates. This drawing may have been made in connection with the elaborate decorations erected in Florence for the celebration of the marriage of Francesco and Giovanna in December 1565 (see G.G. Bertelà and A. Petrioli Tofani, *Feste e Apparati Medicei da Cosimo I a Cosimo II*, Florence 1969, pp.15-20).

Provenance:

William Bates (L.2604); Sotheby's, 13 March 1975, lot 179 (as Circle of Stefano della Bella).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.23.

£4,000-6,000



(actual size)

34 **Orazio Samacchini (1532-1577)**

ST. LUKE PAINTING THE VIRGIN.

Pen and brown ink and wash, over traces of black chalk.

Circular, diameter 110mm.

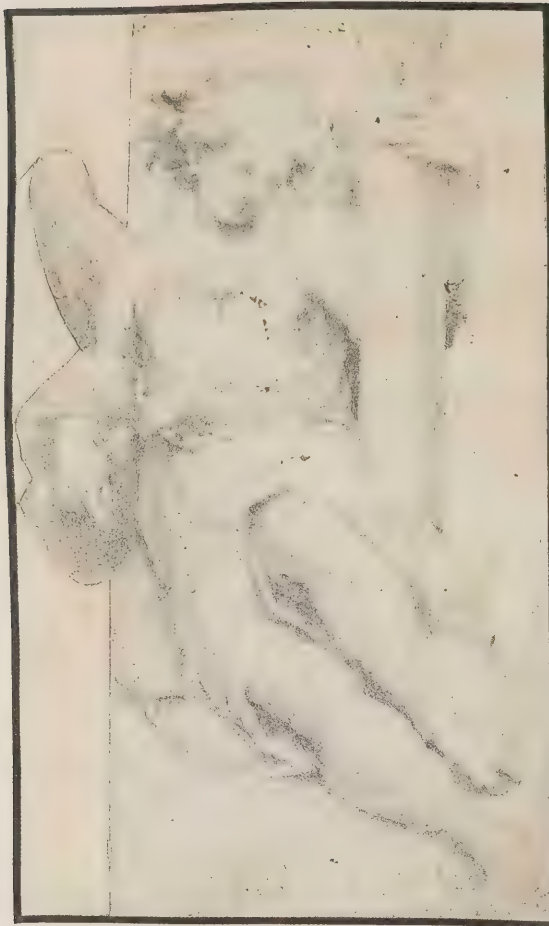
Provenance:

Christie's, 23 November 1971, lot 42, in a group; A. Mathews (cat.79, item 67).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.42.

£1,000-1,500



35 **Giovanni Battista Trotti, called Il Malosso (1555-1619)**

AN ANGEL HOLDING A PILLAR.

Bears indistinct inscription: *Calonos il . . . e*. Black chalk.
222 by 130mm. Shape irregular, made up.

This is a study, with some differences, for the angel in the centre foreground of Malosso's altarpiece, *The Immaculate Conception*, painted in 1594 for the Steccata, Parma, now in the Galleria Nazionale (illus. J. Byam Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris 1983 vol.i, fig.106). Other drawings for the painting are known: a sketch of the whole composition in the Galleria Nazionale, Parma, and various studies for the groups of angels, including one in the National Gallery, Washington, D.C. (attributed by Konrad Oberhuber, acc. no.B-10, 927); another with Baskett and Day, London, 1987 (cat. no.6, with a reference to the present drawing), and one in the Fondation Custodia, Paris (see J. Byam Shaw, Paris 1983, *op. cit.*, vol.i, p.394, no.397).

Provenance:

Sotheby's, 28 January 1965, lot 3 (as Italian School, 16th Century).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.40.

£400-600



36 **Cristofano Roncalli, called Il Pomarancio (1552-1626)**

A FIGURE HOLDING A STAFF, SEATED IN THE CLOUDS AND SEEN FROM BELOW.

Bears old attribution (*verso*): *Di Daniel da Volterra*. Black chalk. Squared in black chalk for transfer.

339 by 250mm.

This study does not seem to be connected with a surviving decoration, but is characteristic of Roncalli's style and approach (see for example, other studies of putti for the cupola at Loreto, J.A. Gere and P. Pouncey, *Italian Drawings: Artists working in Rome circa 1550 to circa 1640*, London 1983, nos.251, 254).

Provenance:

Mr. and Mrs. H.N. Squire; A. Mathews, 1972 (cat. 57).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.56.

£3,000-5,000



37 Veronese School, 16th Century

A FIGURE MILKING A GOAT, ACCOMPANIED BY TWO CHILDREN.

Pen and brown ink and wash on blue paper. The top corners made up.
161 by 243mm.

This fascinating drawing was formerly attributed to Schiavone, but it seems closer to the work of Veronese artists such as Paolo Farinati. The composition and perspective suggest that it may have been a decoration on a palace façade. The gold border remaining from the old mount resembles those on drawings from the collection of John Talman.

Provenance:

P.H. Lankrink (L.2090); J.P. Hardy, London; A. Mathews (cat.13, item 183).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.53.

£2,000-3,000



38 Follower of Jacopo Tintoretto

THE CORONATION OF THE VIRGIN.

Black chalk heightened with white on blue paper.
292 by 278mm.

The old attribution to Fialetti deserves further study. The drawing may, on the other hand, be by a Lombard artist.

Provenance:

Christie's, 30 March 1971, lot 251 (as Fialetti); A. Mathews; Metcalfe Jackson, Wimborne Minster, 1974.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.49.

£1,000-2,000



39 Pieter de Jode (1570-1634)

A ROMAN TRIUMPH.

Bears inscription (*verso*): *of Tempest 10 shillings; and on the back of the mount, in pencil: Germanicus having relieved Sigester . . . /rescues him with many of his relations among . . . /Illustrious rank particularly the wife of Arminius /a Lady of uncommon . . . courage and virtue see Tacitus 1st am . . . /il Parmigiano. Pen and brown ink and wash with touches of blue wash, over black chalk. The top corners cut. 193 by 234mm.*

This was intended for a print, as the initials *S.P.Q.R.* on the standard are reversed. The inscription on the back of the mount suggests the subject is the rescue by Germanicus (15 B.C.-A.D. 19), of the German chief Segestes, which is recounted in Tacitus, *Annals*, I, chapters 55-59.

Provenance:

G.T. Siden.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.28 (as Antonio Tempesta).

£1,000-1,500



40 **Jacopo Chimenti, called Jacopo da Empoli (1551-1640)**

AN ANGEL CARRYING THE HOST.

Bears old attribution: *Empoli*. Black chalk on buff paper. Watermark: a fleur de lys inscribed in a circle.

270 by 295mm.

Although this cannot be connected with a surviving painting, it is characteristic of Empoli's style. A *Study of a Boy Resting*, now in the Uffizi, bears the same old attribution, possibly in the hand of Cardinal Leopoldo de' Medici (see A. Forlani and A. Bianchini, *Mostra di Disegni di Jacopo da Empoli*, Florence 1962, no.58, fig.21).

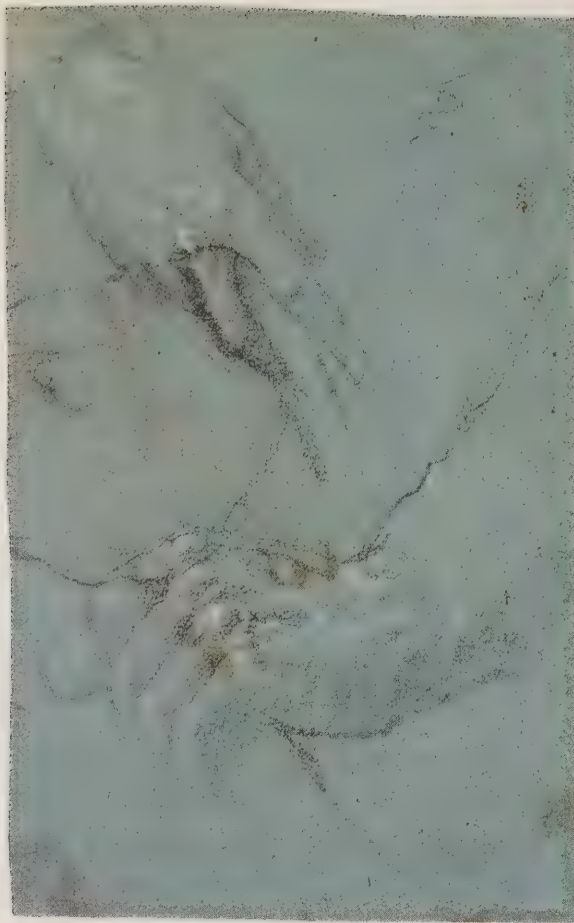
Provenance:

C. Powney, London, 1966.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.39.

£4,000-6,000



41 **Attributed to Paolo Caliari, called Paolo Veronese (1528-1588)**

STUDY OF TWO HANDS AND A HEAD.

Bears number (*verso*): 509. Black chalk heightened with white chalk on blue paper. 212 by 133mm.

This drawing was sold at Sotheby's with a group of figure studies by Veronese, all from the same collector. The upper hand on this sheet closely resembles that of God the Father in Veronese's *Coronation of the Virgin* in S. Sebastiano, Venice, 1555.

Provenance:

So-called Borghese Collection; Sotheby's, 25 June 1970, lot 6 (as Circle of Veronese); bt. A. Mathews (cat.76, item 35).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.51.

Literature:

Richard Cocke, *Veronese's Drawings: A Catalogue Raisonné*, London 1984, p.299 and p.316, no.142, illus. (as Attributed to Veronese).

£1,000-1,500



42 **Jacopo Palma, called Il Giovane (1544-1628)**

Recto: A FIGURE RUNNING FORWARD TO THE LEFT.

Verso: CHRIST AT THE COLUMN AND THE WEeping VIRGIN.

Black and white chalk on blue paper.

254 by 150mm.

Figures similar to the *recto* appear frequently in Palma's work: see, for example, *The Multiplication of the Loaves and the Fishes*, S. Maria del Carmelo, Venice, illus. S. Mason Rinaldi, *Palma Il Giovane*, Milan 1984, fig.619, and a drawing of the *Descent from the Cross* (Berlin, inv.127, 2-1956).

Provenance:

Sotheby's, 24 May 1966, lot 24.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.47.

£2,000-3,000

43 Giovanni Antinor (active circa 1565-66)

CEILING OF THE SALA DELLE GUARDIE, PALAZZO FARNESE, CAPRAROLA.

Signed and inscribed (*verso*): *Io. Antinor pittor da s^{to} angelo in vado/-1567/Facta in Caprarola Nel palazzo del Ill^{mo} et Rever^{mo} Cardinal Farnese*. Black chalk and two tones of brown wash, with colour notations in pen and brown ink. Some stylus indentations. Several losses made up.

398 by 568mm.

This extremely important drawing is a preparatory design for the ceiling of the Sala delle Guardie, the entrance hall of the Villa Farnese at Caprarola (see p.6). The commission for the decoration of the villa was given to Taddeo Zuccaro, but at his death the work was continued, from 1566-69, by Federico Zuccaro and assistants. The final fresco differs from this drawing only in the landscapes and flanking vignettes, otherwise the design is the same. The coat-of-arms of Cardinal Alessandro Farnese is in the centre of the ceiling, flanked by those of the family and of his brother, Duke Ottavio. In the four corners are ovals containing the main *imprese* of Cardinal Alessandro: Pegasus, signifying his eloquence and his literary patronage; a Virgin with a Unicorn, representing purity as a defence against adversity; an arrow hitting a target, signifying direction and purpose in life; and the Argonaut, representing the Farnese triumph in the war for Parma against Pope Julius III (see Faldi, *op. cit.*, pp. 261-63).

Very little is known about Antinor except that he came, like the Zuccari, from S. Angelo in Vado, and worked at Caprarola with Federico, presumably as a specialist in stucco and grotesque decorations. Only one other drawing by him is known, formerly in the Rosenbach Foundation, Philadelphia: a study for the ceiling of the Chapel at Caprarola which illustrates a letter to Federico Zuccaro and is dated 20th September 1566 (see J.A. Gere, 'The Lawrence-Phillips-Rosenbach Zuccaro Album', *Master Drawings*, vol.8, no.2, 1970, p.134, no.31, pl.18).

Provenance:

Sotheby's, 25 June 1970, lot 32, illus.; Ben Weinreb, London 1973.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.54.

Literature:

Loren W. Partridge, 'The Sala d'Ercole in the Villa Farnese at Caprarola', *Art Bulletin*, liii, 4, 1971, p.472, notes 28, 30 and p.475, fig.12; I. Faldi, *Il Palazzo Farnese di Caprarola*, Turin 1981, p.29.

£30,000-40,000





44 **Bernardino Barbatelli, called Poccetti (1548-1612)**

DESIGN FOR A LUNETTE WITH A BUST.

Bears old attribution (*verso*): *Bernardino Bocetti (sic.)*. Black chalk and blue wash, and pen and brown ink, over traces of red chalk. Watermark: (clipped) two concentric circles.

173 by 281mm.

Poccetti, with his use of monster masks, bat wings and foliage festoons, is here working closely in the manner of his master in architecture, Bernardo Buontalenti. Poccetti was active as an architect, as well as a painter, and was involved in the staging of Medici festivals.

Provenance:

J.P. Hardy, London, 24 May 1967.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.37.

£1,500-2,000



45 **Stefano della Bella (1610-1664)**

FRIEZE WITH PUTTI, FOLIAGE AND A MEDALLION.

Pen and brown ink and grey wash over black chalk. Three corners made up.
107 by 279mm.

This drawing resembles some of the plates in a series of sixteen etchings by della Bella titled *Ornamenti di Fregi e Fogliami*, published by Langlois in Paris circa 1648 (De Vesme nos. 987-1002).

Provenance:

Ben Weinreb, London, 1973.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.59.

£4,000-6,000



(actual size)

46 **Bernardino Barbatelli, called Poccetti (1548-1612)**

Recto: STUDY OF TWO HEADS.

Verso: SLIGHT ARCHITECTURAL STUDIES.

Red chalk.

113 by 174mm.

This was first identified as Poccetti by Philip Pouncey. Although these heads have not been connected to a painting, they are characteristic of the groups of figures which Poccetti places on the edges of his frescoed lunette compositions (see, for example, C. Thiem, *Florentiner Zeichner des Frühbarock*, Munich 1977, fig.9).

Provenance:

Sir Joshua Reynolds (L.2092); Nathaniel Hone (L.2793); Brod Gallery, London, 15 March 1967 (as Jacopo da Empoli).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.38.

£800-1,200



47 **Felice Brusasorci (circa 1542-1605)**

Recto: HOLY FAMILY WITH ST. CATHERINE OF ALEXANDRIA AND ANOTHER SAINT.

Verso: ANGEL OF THE ANNUNCIATION.

Red chalk (*recto*); black chalk (*verso*).

194 by 141mm.

Drawings by Brusasorci are rare. The elegant figure types and the compositional arrangement are characteristic of his paintings (see F. Zava Boccazzi, 'Profilo di Felice Brusasorci', *Arte Veneta*, vol.xxi, 1967, pp.125-143).

Provenance:

Lorna Lowe, *circa* 1973.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.52.

£600-800



48 **Marco Angolo dal Moro (circa 1537-after 1586)**

THE RISEN CHRIST AND THE VIRGIN IN CLOUDS.

Bears attribution (*verso*): *Tintoretto*. Point of the brush and brown wash over traces of black chalk. The corners cut.

268 by 248mm.

Provenance:

Prof. Mono, Paris (as El Greco, on the basis of his 'expertise électro-ionique par Le Pendule'), his certification as El Greco dated 29.10.1943; Christie's, 26 November 1973, lot 14 (as Venetian School, *circa* 1600).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.50.

£1,000-1,500



49 **Paolo Gerolamo Piola (1666-1724)**

DIANA SEATED ON A LEDGE, SEEN FROM BELOW.

Black chalk and brown wash, heightened with white, on brown paper.
272 by 396mm.

This drawing may have come from the collection of Giovanni Piancastelli of Rome (1845-1926) which was sold to Mary and Elizabeth Brandegee of Boston and bought by Janos Scholz in 1944.

Provenance:

Janos Scholz (L.2933b).

£2,000-3,000



50 Follower of the Campi

PROPHET WITH PUTTI CARRYING INSTRUMENTS OF THE PASSION.

Bears a collector's (J. Richardson, Snr.?) shelf mark (*verso*): *M 16/P 18*. Pen and brown ink and wash.

311 by 134mm.

The composition derives from the decoration of Cremonese churches, in particular S. Sigismondo where Camillo Boccaccino's frescoes contain similar groups of putti with instruments of the Passion (see K.T. Parker, *Catalogue of Drawings in the Ashmolean Museum*, Oxford 1956, vol. II, p. 64, no.117, pl.xxxv).

Provenance:

Stanhope Shelton, 1971.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.55.

£1,000-1,500



51 **Giovanni Battista Castello, called Il Bergamasco (circa 1509-1569)**

THE CALLING OF MATTHEW.

Pen and brown ink and wash, pricked and squared in red chalk for transfer. Oval.
310 by 196mm.

This is a preparatory study, with considerable differences, for Castello's fresco of the subject on the nave vault of S. Matteo, Genoa (see p.82). Castello worked with Luca Cambiaso on the decoration of the church from 1557-59 (see Giovanna Rosso del Brenna, 'Giovanni Battista Castello' in *I Pittori Bergamaschi, Il Cinquecento II*, Bergamo 1976, p.444, no.5, illus. p.482, fig.2). An old copy of this drawing is in the Victoria and Albert Museum (D1077-1900) and a study for the figures on the extreme right is in the British Museum (Pp.5-125, indentified by T. Clifford).

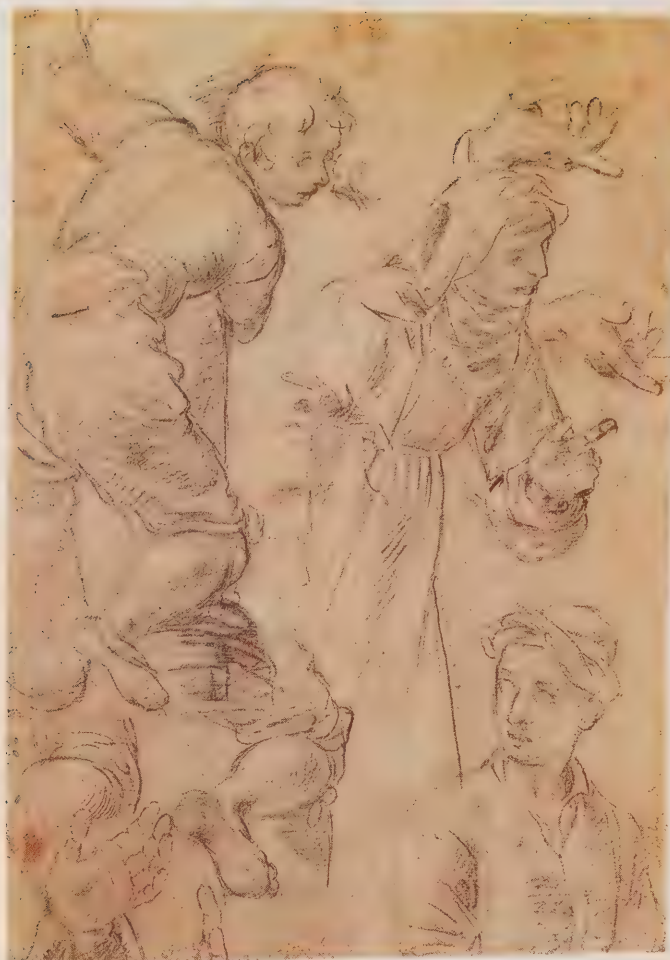
Provenance:

Sotheby's, 16 November 1972, part of lot 77; A. Mathews, 1974 (cat.81, item 87, as Paggi).

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.31.

£400-600



52 **Aurelio Lomi (1556-1622)**

Recto: STUDIES OF A YOUTH SUPPORTING HIMSELF ON A PILLAR, A NUN BENDING FORWARD TO THE RIGHT AND A MAN'S HEAD AND SHOULDERS.

Verso: DRAPERY STUDY: A FIGURE KNEELING ON A STEP.

Bears number (*verso*): 4009. Black chalk on buff paper. Watermark: an eagle displayed in a circle surmounted by a coronet.

335 by 230mm.

The group of drawings from which this comes were first attributed to Ciampelli by Philip Pouncey, but he was able to revise the attribution by connecting two of the drawings to altarpieces by Lomi. Lomi was a pupil of Cigoli and worked in Genoa and Rome as well as in Florence.

Provenance:

Edward A.C. MacCurdy, Oakdene, Ashted, Surrey; Sotheby's, 16 February 1949, lot 22, bt. Colnaghi.

Literature:

James Byam-Shaw, *The Italian Drawings of the Frits Lugt Collection*, Paris 1983, under cat. no.47 (also formerly in the Clifford Collection).

£2,000-3,000



53 **Jacopo Palma, called Il Giovane (1544-1628)**

SUSANNAH AND THE ELDERS.

Dated: 1620. Bears old attributions to Andrea Sacchi (*recto*) and Federico Zuccaro (*verso*). Pen and brown ink and wash.
280 by 190mm.

Possibly related to the painting recorded by C. Ridolfi, *Le Maraviglie dell'Arte*, Venice 1648, in the Collection of Bartolo Dafino, Venice.

Provenance:

Gift from Jane O. Clifford.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.48.

£3,000-5,000



54 Attributed to Agostino Buonamici, called Agostino Tassi (1579/85-1644)

Recto: FIGURE STUDIES: A GROUP OF WOMEN, ONE CARRYING AN AMPHORA; A QUEEN WITH HER RETINUE; TWO MEN.

Verso: FIGURE STUDIES, INCLUDING MEN IN PLUMED HATS.

Pen and brown ink and wash heightened with white on blue paper (*recto* and *verso*).

206 by 390mm.

Although these figures do not appear in a surviving painting by Tassi, they are similar to those in his frescoes (see, for example, T. Pugliatti, *Agostino Tassi*, Rome 1977, figs.44, 83). This drawing may have been made in connection with a port scene of the Claudian type with the arrival or embarkation of the Queen of Sheba. The attribution was accepted by Keith Andrews.

Provenance:

Sir John Witt (L.646A); G.T. Siden.

£3,000-5,000



55 **Luca Cambiaso (1527-1585)**

VENUS MOURNING THE DEATH OF ADONIS.

Pen and brown ink and wash.

575 by 429mm.

A painting of this subject was in the collection of G. Vincenzo Imperiale in 1661 (see B. Suida Manning and W. Suida, *Luca Cambiaso*, Milan 1958, p.89). Cambiaso also used the subject, with a different composition, in a woodcut (see M. Newcome, *Genoese Baroque Drawings*, Binghamton 1972, no.154, illus.).

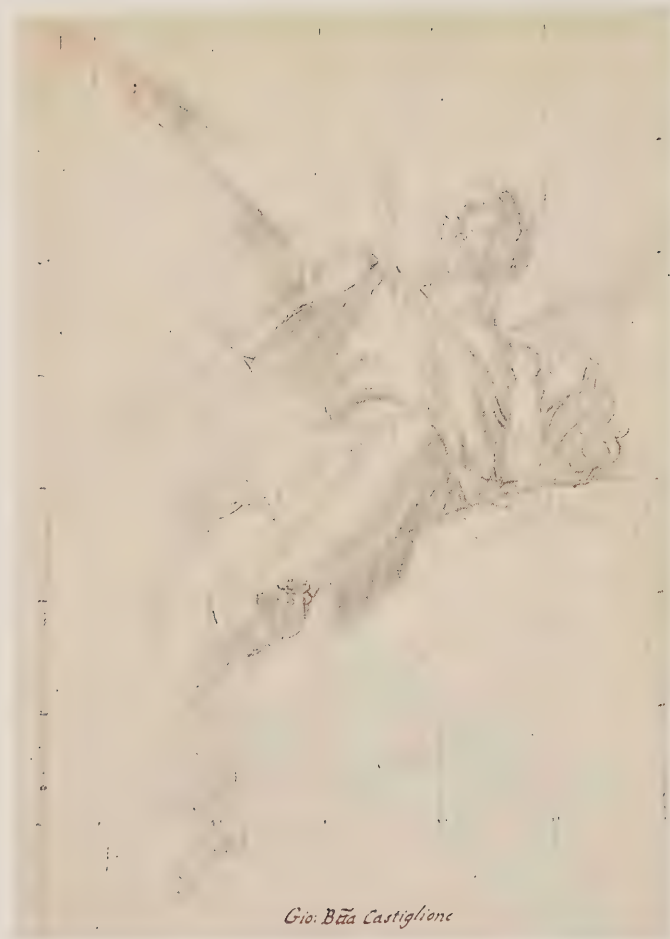
Provenance:

Campbell Dodgson; Lorna Lowe.

Exhibited:

Kendal, Abbot Hall Art Gallery, *16th and 17th Century Italian Drawings*, 2 May-21 June 1981, no.32.

£1,000-1,500



56 **Attributed to Francesco Solimena (1657-1747)**

Recto: ANGEL SEATED ON AN ARCH HOLDING A TRUMPET.

Verso: STUDIES FOR AN ANGEL WITH BARE BREASTS BLOWING A TRUMPET, AND TWO PUTTI SUPPORTING A CARTOUCHE.

Bears attribution (*recto*): *Gio: Btta Castiglione*. Black chalk (*recto* and *verso*). The *recto* squared for transfer.

280 by 196mm.

This drawing is manifestly not by Castiglione, or indeed by one of his Genoese followers. It has also been attributed to Gaetano Gandolfi (1734-1802), but seems more closely related to Solimena's style.

Provenance:

Otto Wessner (his name *verso*); C. Apcher, London, 1973.

£3,000-5,000



57 Genoese School, early 18th Century

PROJECT FOR A CEILING WITH HERCULES VISITING VENUS AND HER ATTENDANTS ON OLYMPUS.

Pen and brown ink over black chalk. Squared for transfer. Watermark: *BARGMO*, surmounted by *S* inscribed in a circle with open crowns above. 290 by 230mm.

This drawing was formerly attributed to Gregorio de Ferrari (1647-1726). While it has similarities with his drawings, and those of some of his Genoese contemporaries, it is also reminiscent of Carlo Carlone.

Provenance

R. Ivor, London.

£500-700





1. P. Tibaldi, *The Transfiguration*, fresco, The Escorial, Spain



2. M. Anselmi, *St. Hilary*, fresco, S. Giovanni Evangelista, Parma



3. F. Salviati, *The Resurrection*, fresco, S.M. dell'Anima, Rome



4. G.B. Castello, *Calling of Matthew*, S. Matteo, Genoa

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Conditions of business

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Conditions of business

received the 'total amount due' from the buyer then Sotheby's will remit the 'sale proceeds' within five working days after the day on which the 'total amount due' is received from the buyer.

24 If the buyer fails to pay to Sotheby's the 'total amount due' within 3 weeks after the auction, Sotheby's will endeavour to notify the seller and take the seller's instructions as to the appropriate course of action and, so far as in Sotheby's opinion is practicable, will assist the seller to recover the 'total amount due' from the buyer. If circumstances do not permit Sotheby's to take instructions from the seller, the seller authorises Sotheby's at the seller's expense to agree special terms for payment of the 'total amount due', to remove, store and insure the lot sold, to settle claims made by or against the buyer on such terms as Sotheby's shall in its absolute discretion think fit, to take such steps as are necessary to collect moneys due by the buyer to the seller and if necessary to rescind the sale and refund money to the buyer.

25 If, notwithstanding that the buyer fails to pay to Sotheby's the 'total amount due' within three weeks after the auction, Sotheby's remits the 'sale proceeds' to the seller, the ownership of the lot shall pass to Sotheby's.

26 Charges for Withdrawn Lots

Where a seller cancels instructions for sale, Sotheby's reserves the right to charge a fee of 10% of Sotheby's then latest estimate or middle estimate of the auction price of the property withdrawn, together with Value Added Tax thereon and 'expenses' incurred in relation to the property.

General conditions and definitions

30 Sotheby's sells as agent for the seller (except where it is stated wholly or partly to own any lot as principal) and as such is not responsible for any default by seller or buyer.

31 Any representation or statement by Sotheby's, in any catalogue as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither Sotheby's nor its servants or agents are responsible for the correctness of such opinions.

32 Whilst the interests of prospective buyers are best served by attendance at the auction, Sotheby's will if so instructed execute bids on their behalf, neither Sotheby's nor its servants or agents being responsible for any neglect or default in doing so or for failing to do so.

33 Sotheby's shall have the right, at its discretion, to refuse admission to its premises or attendance at its auctions by any person.

34 Sotheby's has absolute discretion without giving any reason to refuse any bid, to divide any lot, to combine any two or more lots, to withdraw any lot from the auction and in case of dispute to put up any lot for auction again.

35 (a) Any indemnity under these Conditions shall extend to all actions, proceedings, costs, expenses, claims and demands whatever incurred or suffered by the person entitled to the benefit of the indemnity.

(b) Sotheby's declares itself to be a trustee for its relevant servants and agents of the benefit of every indemnity under these Conditions to the extent that such indemnity is expressed to be for the benefit of its servants and agents.

36 Any notice by Sotheby's to a seller, consignor, prospective bidder or buyer may be given by first class mail or airmail and if so given shall be deemed to have been duly received by the addressee 48 hours after posting.

37 These Conditions shall be governed by and construed in accordance with English law. All transactions to which these Conditions apply and all matters connected therewith shall also be governed by English law. Sotheby's hereby submits to the

27 Rights to Photographs and Illustrations

The seller gives Sotheby's full and absolute right to photograph and illustrate any lot placed in its hands for sale and to use such photographs and illustrations and any photographs and illustrations provided by the seller at any time at its absolute discretion (whether or not in connection with the auction).

28 Unsold Lots

Where any lot fails to sell, Sotheby's shall notify the seller accordingly. The seller shall make arrangements either to reoffer the lot for sale or to collect the lot and to pay the reduced commission under Condition 29 and 'expenses'. If such arrangements are not made:-

(a) within 7 days of notification, the seller shall be responsible for any removal, storage and insurance expenses;

(b) within 3 months of notification, Sotheby's shall have the right to sell the lot at public auction without reserve and to deduct from the 'hammer price' any sum owing to Sotheby's including (without limitation) removal, storage and insurance expenses, the 'expenses' of both auctions, reduced commission under Condition 29 in respect of the first auction as well as commission at the 'stated rates' on the sale and all other reasonable expenses before remitting the balance to the seller or, if he cannot be traced, placing it in a bank account in the name of Sotheby's for the seller.

29 Sotheby's reserves the right to charge commission up to one-half of the 'stated rates' calculated on the 'bought-in-price' and in addition 'expenses' in respect of any unsold lots.

exclusive jurisdiction of the English courts and all other parties concerned hereby submit to the non-exclusive jurisdiction of the English courts.

38 In these Conditions:-

(a) 'catalogue' includes any advertisement, brochure, estimate, price list and other publication;

(b) 'hammer price' means the price at which a lot is knocked down by the auctioneer to the buyer;

(c) 'total amount due' means the 'hammer price' in respect of the lot sold together with any premium, Value Added Tax chargeable and additional charges and expenses due from a defaulting buyer under Condition 15, in pounds sterling;

(d) 'book' means any item included or proposed to be included in a sale of books and includes a manuscript or print;

(e) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description;

(f) 'sale proceeds' means the net amount due to the seller being the 'hammer price' of the lot sold less commission at the 'stated rates' and 'expenses' and any other amounts due to Sotheby's by the seller in whatever capacity and howsoever arising;

(g) 'stated rates' means Sotheby's published rates of commission for the time being and Value Added Tax thereon;

(h) 'expenses' in relation to the sale of any lot means Sotheby's charges and expenses for insurance, illustrations, special advertising, packing and freight of that lot and any Value Added Tax thereon;

(i) 'motor vehicle' means any item included or proposed to be included in a sale of motor vehicles;

(k) 'bought-in-price' means 5 per cent more than the highest bid received below the reserve.

39 Special terms may be used in catalogues in the description of a lot. Where terms are not self-explanatory and have special meanings ascribed to them, a glossary will appear before Lot 1 in the catalogue of the auction.

40 The headings in these Conditions do not form part of the Conditions but are for convenience only.

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JUN 13 1989

SOTHEBY'S

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Price List

1 Conduit Street, London W1

Sale of OLD MASTER DRAWINGS

Monday 3rd July, 1989

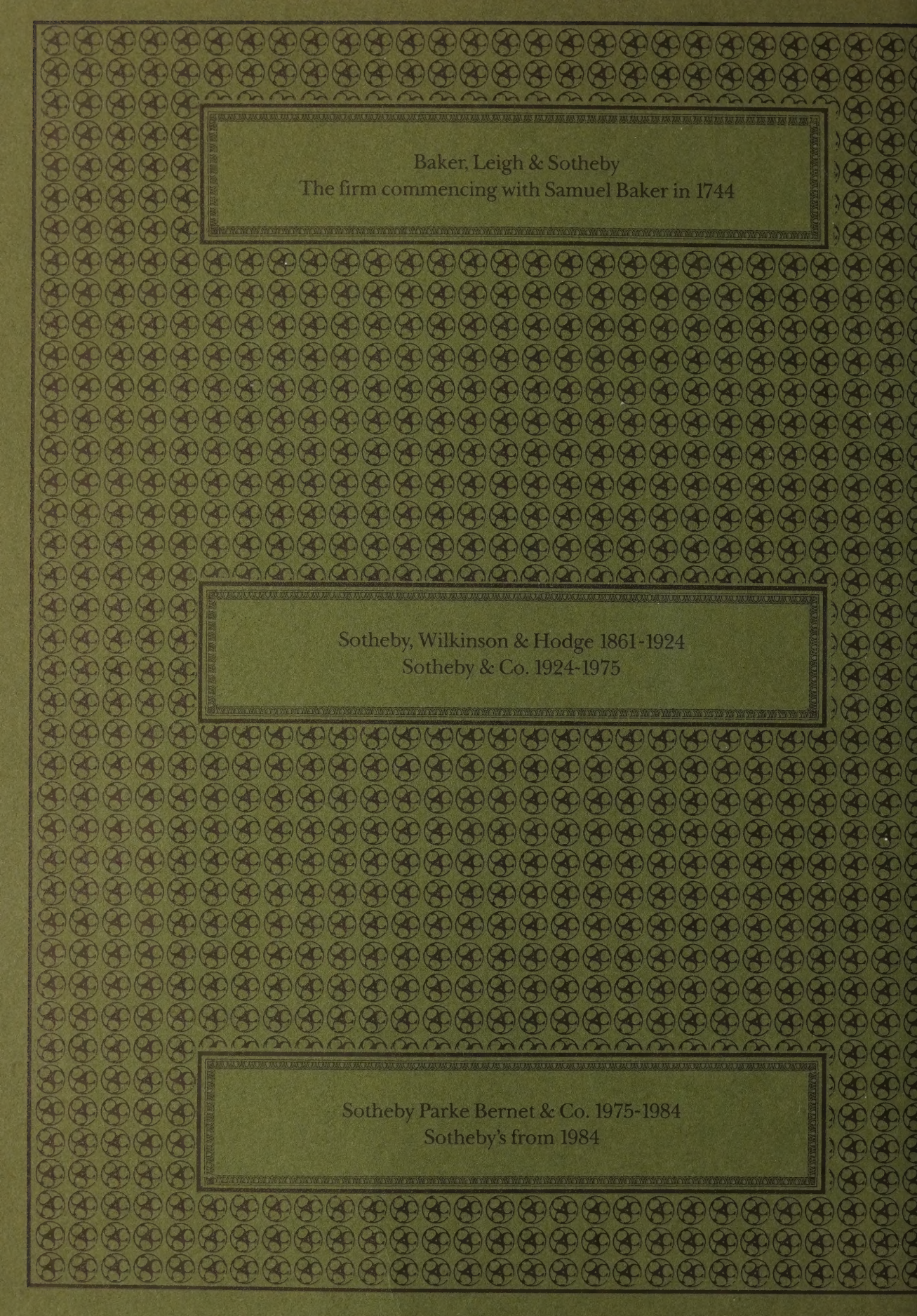
"CLIFFORD"

The prices shown are the hammer prices plus the 10% Buyer's premium.
(Rounded down to the nearest pound)

CURRENCY	Lot	£
EXCHANGE	47	2200
RATES 3.7.89	48	2420
	49	3300
U.S. \$ 1.67	50	1100
D. Mark 3.21	52	4620
French F. 10.85	53	6050
Yen 239.70	54	3300
Lire 2330.70	55	9680
Swiss F. 2.75	56	3300
	57	1100

Lot	£
1	5500
2	5720
4	8800
6	46200
7	550
9	23100
10	9020
11	4400
12	25300
13	4400
15	38500
16	22000
17	30800
19	20900
20	29700
21	11550
22	6600
23	11880
24	2750
25	24200
26	37400
27	17050
28	10120
29	17600
30	8800
31	770
34	4180
35	3080
36	4400
37	6050
38	1430
39	4400
40	6050
41	1650
42	2200
43	52800
44	3520
45	5500
46	5280

In this sale the above lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold.



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